



GENESIS

Invisible Touch

2400

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INVISIBLE TOUCH

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 128$



Well I've been wait - ing—
I don't real - ly know her—
She don't like los - ing—

I
to

Am(add F)



wait - ing here— so long _____
on - ly know— her name _____
her it's still— a game _____

but think - ing
but she crawls
and tho' she will

now I know she has a built in a - bi - li - ty to
 now I know she's got some - thing you just can't trust it's
 now I know she has a built in a - bi - li - ty to

Bb F C F Bb Bb/C C

take eve - ry - thing she sees _____
 some - thing mys - ter - i - ous _____
 take eve - ry - thing she sees _____

and now it seems I'm fall- ing fall - ing for her.
 and now it seems I'm fall- ing fall - ing for her.
 and now it seems I'm

To Coda ♪

She seems to have an in - vis - i - ble touch yeah,
she reach - es in - and
grabs right hold of your heart. She seems to have an in - vis - i - ble touch yeah,
it takes con-trol - and slow - ly tears you a-part.

Fsus4 F Bb/F C/F Fsus4 F 1. Bb/D Bb/C C
 She seems to have an in- vis- i- ble touch yeah,
 She seems to have an in- vis- i- ble touch yeah,
 she reach -es in__ and grabs right hold of your heart.
 it takes con-trol__ and

D.% al Coda CODA
 2. Bb/D Bb/C C Gsus4 G
 slow - ly tears you a - part.

fall - ing fall - ing for her. She seems to have an in-

C/G D/G Gsus4 G C/E C/D D Gsus4 G
 - vis - i - ble touch yeah, she reach-es in__ and grabs right hold of your heart. She seems to have an in-

REPEAT to D FADE.

C/G D/G Gsus4 G C/E C/D D Gsus4 G
 - vis - i - ble touch yeah, it takes con - trol__ and slow - ly tears you a - part.

TONIGHT, TONIGHT, TONIGHT

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 100$



§

Dm/A



Dm



Bb



I'm com-ing down com-ing down like a mon - key _____
I'm go - ing down go - ing down like a mon - key _____
(§) I'm com-ing down com-ing down like a mon - key _____

Dm/A



Dm



Bb



7
but it's al - right
but it's al - right
but it's al - right

like a load on your back that you
try to pick yourself up and
it's like a load on your back that you

P

Dm/A



Dm



can't see _____
carry that weight that you can't see
can't see _____

oo but it's al -
but don't you know it's al -
oo don't you know that it's al -

right ____
right ____
right ____

P

Bb



try to shake it loose
it's like a hel-ter skelter
just try to shake it loose

cut it free ____
going down and down round and round
cut it free ____

just let it go ____
but just
let it go ____

D9

get it a - way_ from me _____ oh
 just get it a - way_ from me _____ oh
 get it a - way_ from me _____ oh
 oh _____
 oh _____
 oh _____

8

8

8

Dm/G

cos to-night, to - night, __ to-night oh oh
 because to-night, to - night, __ to-night oh oh
 because to-night, to - night, __ to-night oh oh

8

8

8

Dm/G

I'm gonna make it right to-night, to - night, __ to-night oh
 we're gonna make it right to-night, to - night, __ to-night oh
 well maybe we'll make it right to-night, to - night, __ to-night oh

8

8

8

Em/G



To Coda I ⊕

1.

Bb

oh.
oh.
oh.

Dm/A



Dm



I got some mo - ney in my pock - et a - bout rea - dy to burn -

Gm7



C



I don't re-mem-ber where I got it I got - ta get it to you -

F

Gm7

So please _ ans-ter the phone.

C

Gm7

C

cos I keep call - ing _ but you're ne-ver home _ what am I gon-na do..

D

Dm/G

To - night, to - night,

Em/G

— to-night oh oh I'm gonna make it

8

8

8

Dm/G



Em/G



right to-night, to night, — to-night oh oh. —

11x N.C.

11x

Well you keep tell - ing me __ I've got eve - ry - thing __ you say I've got

ff

Gsus4

G

eve - ry - thing I want __

and you keep telling me you're gonna help me __ you're gon-na help me but you don't

G

Bb

Fmaj7/A

F

Dm

Gsus4

but now I'm in too deep __

you see it's got me

B_b Fmaj7/A

F

Dm

B_b/C

Am/C

so that I just can't sleep oo— get me out of here—
please— get me out of here—

ff

B_b/C

Am/C

B_b/Cplease— get me out— of here— just help me I'll do
someone get me out— of here— just help me I'll do

Am/C

B_b/C

Am/C

To Coda II

an-y - thing, —

an-y - thing —

if you'll just help

get me out of

an-y - thing, —

an-y - thing —

if you'll just help

get me out of

Dsus4

here.

D.S. al Coda I

CODA I Em/G



D.S.S. al Coda II

CODA II Dm/G

here yes to - night, to night, — to - night, to - night oh oh

Ad lib to FADE

Em/G

Dm/G

oh oh

I'm gonna make it right to-night, to night, —

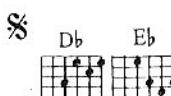


— to-night oh oh.

LAND OF CONFUSION

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 120$



been hunted by a mil - lion screams -
they say that dan-ger's gone a - way -
well everything's gone wrong some - how -
my gen-er-a-tion will put it right -

but I can hear the
but I can see the
the men of steal
we're not just making

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Ebm

1.

D_b

march - ing feet —
fire's still alight —
the men of power —
pro - mi - ses —
they're moving burning
are los-ing con -
that we know in - to the street.

2, 3, 4.

D_b

Ebm

Ebm7

A_b

in - to the night —
trol by the hour —
we'll ne - ver keep —
there's too ma-ny men —
this is the time —
as 1st time
too many people mak-ing this is the place so we
too many people mak-ing this is the place so we

D_b

Ebm

Ebm7

D_b

D_b

Ebm

too ma-ny pro - blems
look for the fu - ture
but
and not much
but
there's not much
love to go _ round
love to go _ round
love to go _ round

E_bm7 A_b D_b E_bm7 E_bm7 D_b

can't you see this is a land of con-fu - sion.
 tell me why this is a land of con-fu - sion.

§§ E_bm7 C_b D_b B_bm E_bm C_b

(1. 2. & 3.) This is — the world we live in and these are — the
 §§ For

D_b B_bm E_bm C_b D_b B_bm

hands we're gi - ven use them — and let's start try - ing
 §§ stand up — and let's start show - ing

To Coda I ⊕

E_bm C_b D_b B_bm A_b

to make it — a place worth liv - ing in.
 just where — our lives are go - ing to.

Cm  F/C 

- go — oo when the sun was shin - ing —

A♭maj7/C 

yes and the stars were bright — all through the night — and the

(b) 

E♭  Gm/D  Cm  F  A♭ 

sound of — your laugh - ter as I held you tight —

(b) 

C♭ 

so long — a - go.

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IN TOO DEEP

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

♩ = 104

The musical score consists of four staves of music. The top two staves are for piano, with the right hand in treble clef and the left hand in bass clef. The bottom two staves are for guitar, with the top staff in treble clef and the bottom staff in bass clef. Chords are indicated above the staves, and a metronome marking of ♩ = 104 is at the top left. The lyrics are written below the guitar staves. The score is divided into four sections by vertical bar lines, each with a different chord above it: Bbm7, Cm7, Dbmaj7, Eb, Fm, D♭, Bbm7, Eb, Fm, and Eb.

Chords: Bbm7, Cm7, Dbmaj7, Eb, Fm, D♭, Bbm7, Eb, Fm, Eb

Lyrics:

All that time I was search-ing with no-where to run — to it
Oh I know you're going but I can't be-lieve — it's the

start-ed me — think-ing wondering what I — could make — of my life —
way that you're leav-ing it's like we never knew each oth - er at all —

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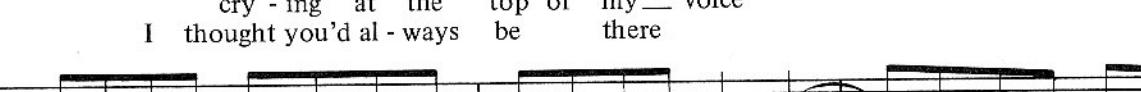
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 and who'd be wait-ing
 it may be my fault
 I ask - ing all kinds of quest -
 I gave you too ma-ny rea -

Fm7  D_b 

cry - ing at the top of my voice
I thought you'd al - ways be there and I



D_b C_{m7} A_b D_b C_{m7}

not gon - na make this you know I want to but I'm in too deep.

B_bm7 E_{b/B} B_bm7 1.

So — lis - ten lis - ten — to — me

E_{b/B} B_bm7 E_{b/B} B_bm7

oh you must be - lieve — me — I can feel your eyes go through

B_bm7 E_{b/D} 2.

— me but I don't know why. — me I can

B♭m7

E♭/D♭

F

B♭

feel your eyes go — through me.

E♭

A♭

F

B♭

F

*D.S. and Repeat
Chorus to FADE*

E♭

A♭

Fm7/C

Cm7



ANYTHING SHE DOES

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 168$

The musical score consists of five staves of music. The top staff is for the piano (treble and bass staves) and the guitar. The guitar parts are indicated by chord boxes above the staff: C/D, G/D, D, C/D, D, Am/D, G/D, D, C/D, D, and E. The piano part includes a section labeled 'R.H.' (right hand) with a sixteenth-note pattern. The middle staff is for the piano. The bottom staff is for the piano. The fifth staff is for the piano. The lyrics 'Oh You Fic You You' are written below the piano staff, with 'You' repeated three times. The piano part includes a section labeled 'R.H.' with a sixteenth-note pattern. The score ends with a copyright notice at the bottom.

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you dec - or - ate the gar - age wall ___
 that's all you real - ly are I know ___
 you've fig - u red in some fan - ta - sies ___
 that in twen - ty years or more ___

hang in ed - it -
 you would you'll still






peo - ple's - halls live - in se - cret - drawers
 or - ial - dreams they - can make you - real
 not be - lieve it's what - you had to - do
 look the - same as - you do to - day



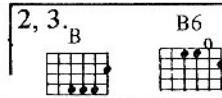


If you could -
 tell me -
 life goes -
 you'll still -



To Coda I

look a - round _____ you I won - der what _____ you'd see
 where you came _____ from and where you're go - - ing to
 on a round _____ you and be - cause of _____ you
 be a young _____ girl when I'm old and _____ grey



R.H.

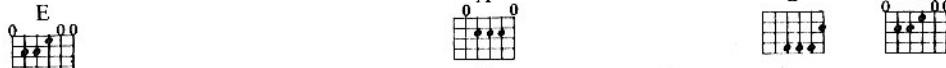
R.H.



F#m A E CHORUS



I won't ev - er no I'll ne - ver get to know her -



 or be the cause of an - y - thing she does I won't ev - er no I'll

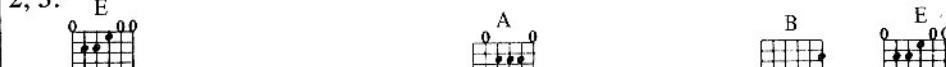


 ne- ver get to hold her well do you think this ach - ing could be love.

1. C[#]m sus4

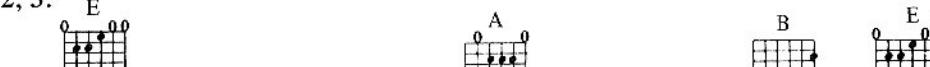


—



 — I won't ev - er no I'll ne- ver get to know her or be the cause of

2, 3.



an - y - thing — she does I won't ev - er no I'll ne - ver get to hold her —

To Coda II $\oplus\oplus$ C \sharp m sus4

do you think this ach - ing could — be love. —

D.S. al Coda I \oplus
With Repeat of INTRO.
F \sharp m . F \sharp m sus4

\oplus CODA I D.S.S. al Coda II $\oplus\oplus$ $\oplus\oplus$ CODA II E \flat oo

no —

B. Vox
(No you'll ne - ver)
Ad lib. to END

B. Vox
(No you'll ne - ver)

DOMINO, PART ONE

IN THE GLOW OF THE NIGHT

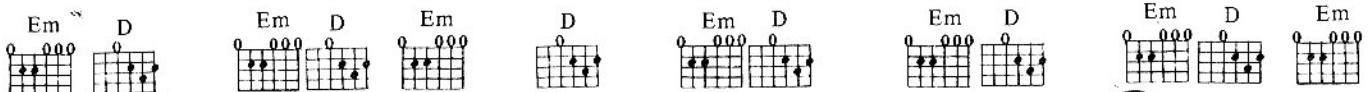
Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 88$

The musical score consists of ten staves of music. The top two staves are for guitar, with chord diagrams (e.g., Em, A, G, D) above the staves. The following eight staves are for piano/organ, with musical notation on treble and bass staves. The piano parts are labeled 'SYNTH.' and 'mp' (mezzo-forte). The lyrics 'The grey of eve - ning fills the room' are written below the piano staves. The score is in common time, with a key signature of one sharp (F#).

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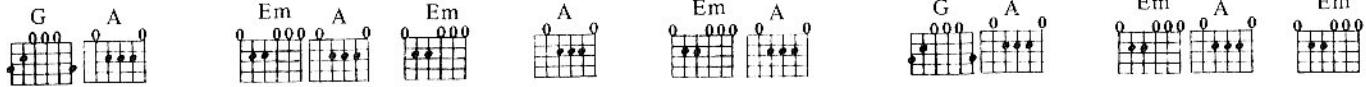
13

there's no need to look out side —

D Em D Em D Em A Em

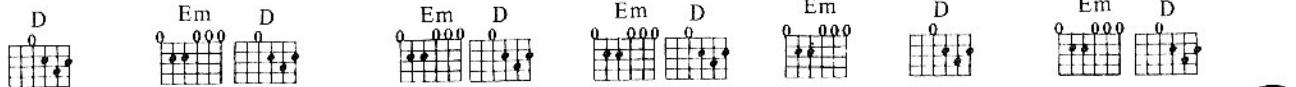
to see or feel — the rain. — SYNTH.

G A Em A Em A Em A Em



D Em D Em D Em D Em

And I reach a - cross to touch her but I know —



D Em D Em D Em



— that she's — not — there. —

F



Rain keeps run - ning —



down the win - dow — pane — time is



run - ning — out for — me.



C

D

C

Dm C G F

Sheets of Can't you see what you are help to —

mp

G Am Dm C

do-ing — to me — only foreign can't you
keep outside the night — ci - ty

ff mp

G Am G/A Am

see what you have done.
si - rens can cut through.

ff

Dm C G F G

As I try to pass an - oth - er lone - ly sleep - less night
Ny - lon sheets and blan kets help to min - i - mise the cold

mp

Am Dm C G

A hun - dred cra - zy voi - ces call my name
But they can't keep out the chill - ing sounds

Am Dm C

As I try to pass -
Will the night - mare soon -

ff *mp*






— them by — I al - most — can be - lieve that she is here..
 — give way — to dream-ing — that she is here with me..






















<img alt="Guitar strumming pattern" data-bbox="110







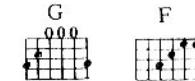
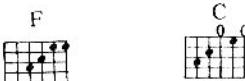




Do you know what you have be - gun —
 Do you see we shall ne - ver — be to - geth - er a - gain —
 All of my life
 Oh the love - ly peo - ple emp - ty rooms —



And all the point-less vio - lence si - lent tombs



Could it be __ that __ we shall be to - geth - er a - gain. __

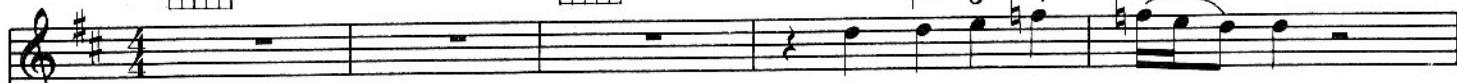


Could it be __ that



we shall be to - geth - er a - gain. __

Slow and with expression



In si - lence and dark - ness

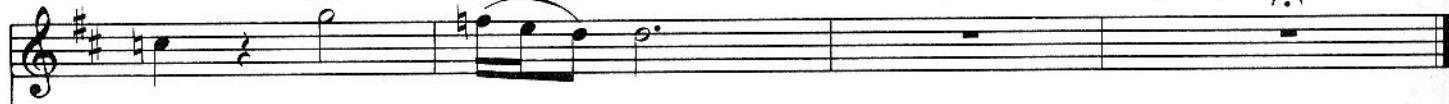
colle voce



we held each oth - er



near that — night we prayed it — would



last for ev - er.



DOMINO, PART TWO THE LAST DOMINO

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 132$

5x

$\text{A}\flat/\text{D}\flat$

5x

B/D

$\text{A}\flat/\text{D}\flat$

B/D

G/D

D

Gm/D

C/D

Blood on the windows,
The liquid surrounds me

I millions of ordinary,
I fight to rise from this

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2. B_b/D

C/D

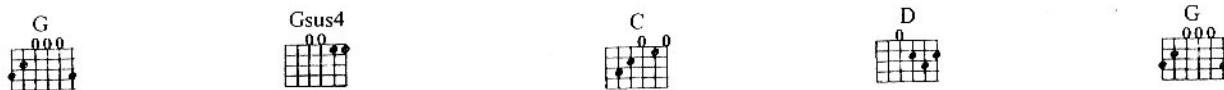
- lone.

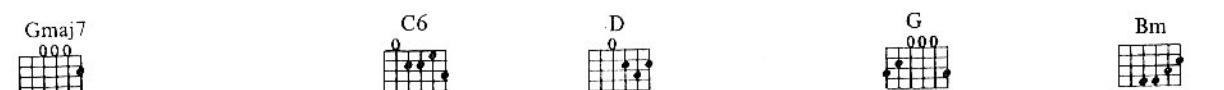
B_b/D C/D B_b/D C/D

D C/D D

Now — see what you've gone and done. —

1. C/D 2. C/G Gsus4











49

Well now you

ne- ver did see such a ter - ri - ble thing — as you seen last night on the
one with the liv - ing and I'm feel-ing just fine — I know just what I gotta

T. V. — may - be if we're luck-y they will show it a - gain — such a
do — play — the game of hap-pi ness and nev-er let on — that it

ter - ri - ble thing to see. —

on - ly lives on in a song. —





There's nothing you can do when you're the next in line. —




You've got to go






1. do - mi - no. 2, 3. Now I'm do - mi - no. To Coda ♪ Do you know
 Do you know





— what you — have done. —
 what you've be - come. —

1.

2.

N.C.

Sheet music for voice and piano, page 2. The music is in common time and G major (indicated by a sharp sign). The vocal line consists of lyrics and musical notes. The piano part includes chords and bass lines. The lyrics are: "In silence and darkness", "Hold each other", and "near to-night". Chords shown above the staff include Bb, Bb-5, F, Gm, and Bb.

Chords shown above the staff:

- Measures 1-2: Bb
- Measures 3-4: Bb-5
- Measures 5-6: F
- Measures 7-8: Gm
- Measures 9-10: Bb

Lyrics:

In silence and darkness

Hold each other

near to-night

C Dm
 For will it last for ev - er —
 8 3

B_b CaddD B_b CaddD
 Will it last for ev - er —

B_b CaddD B_b CaddD
 For - ev - er. —

C/D G/D D C/D
 CODA To FADE

THROWING IT ALL AWAY

Words & Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 88$



mf

Need I say I love you
can-not live to - geth - er
Someday you'll be sor - ry

we need I say I care
cannot live a - part
someday when you're free

need I say that e - mo - tion's
that's the sit - u - a - tion I've
memories will re - mind you that

something we don't share
known it from the start
our love was meant to be



I don't want _ to be sitting here _ trying to de - ceive _ you
eve-ry time _ that I look at you _ I can't see the fu - ture
late at night when you call my name _ the on - ly sound you'll hear _ is

cos
cos
the

you know I know ba - by that I don't wan - na go.
you know I know ba - by
sound of your voice call - ing

We

I don't wan - na go.
call-ing af - ter me.



Just throwing it all _ a - way _ throwing it all _ a - way _
Just throwing it all _ a - way _ throwing it all _ a - way _





 00 _____ 00 00 00 _____ 00 00 00 _____ 00 00

 throwing it all a-way





 00 _____ 00 00 00 _____ 00 00 00. _____

 Now





 who will light up the dark-ness and who will hold your hand _____





 who will find you the ans-wers _____ when you don't un-der-stand _____

THE BRAZILIAN

Music: Tony Banks, Phil Collins & Mike Rutherford.

$\text{♩} = 120$

B



8 8

B no 3rd
4x

8 8

4x

1. 2.

1. 2.

The image shows a musical score for a piano or organ. It features a treble clef on the top staff and a bass clef on the bottom staff. The key signature is two sharps. The music is divided into measures by vertical bar lines. Above the staff, there are four chord diagrams: D (two dots on the top string), G (three dots on the top three strings), A (three dots on the top three strings), and G (three dots on the top three strings). The notes in the music are mostly eighth notes, with some sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and chords.

A musical score for 'I'm Gonna Be (500 Miles)' on a piano-vocal-guitar staff. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the guitar, showing a bass clef and a key signature of one sharp. The score is divided into three sections: C, Am, and B. Each section has a corresponding guitar chord diagram above it. The piano part consists of eighth-note chords and sustained notes. The guitar part consists of eighth-note chords and eighth-note patterns. The lyrics 'I'm gonna be (500 miles)' are written in parentheses below the staff.

Fdim/B

B

Bm

B

F#m

D

G

A

G

A

B

Percussion 8 D. S. al Coda

B

CODA

D

G

B

G

A

B

F#m

D

G

To FADE